

IBS

the journal of
college radio

Vol. 18, No. 4

IBS National Convention



March 6-7-8, 1981 WASHINGTON, D.C. Shoreham Hotel

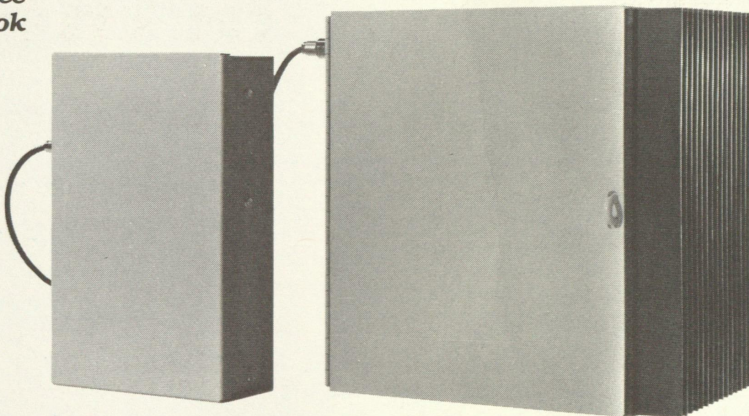
In This Issue:

*FCC Allows 10-Watt Power Increases
FM Proof of Performance
Low-Power TV
Personnel Problems
and more*

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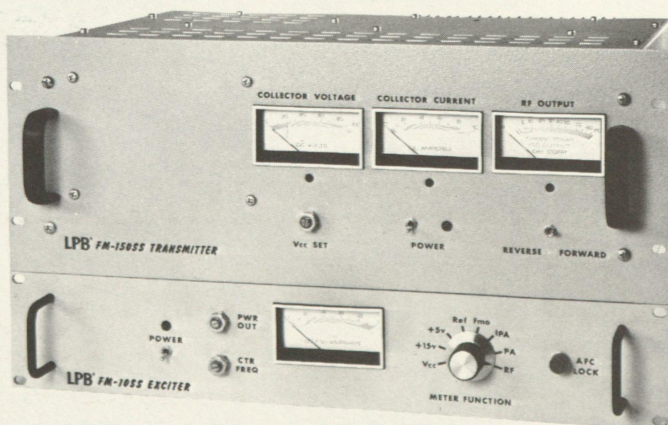
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Jan./Feb., 1981
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Editor
JEFF TELLIS

Published by the
Intercollegiate Broadcasting
System, Inc.

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12584

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The JOURNAL OF COLLEGE RADIO is published 5 times per year [January/February, March/April, September, October, November/December] by the Intercollegiate Broadcasting System, Inc. [a non-profit organization].

Address all correspondence to the JOURNAL OF COLLEGE RADIO, Box 592, Vails Gate, N.Y. 12584

The JOURNAL OF COLLEGE RADIO was founded in 1941 by the Intercollegiate Broadcasting System, Inc., using the title IBS Bulletin. The name was changed in 1955 to IBS Newsletter. In 1964 it became College Radio and in 1969, The Journal of College Radio.

Annual subscription price is \$10.00. Single copy price available on request. Outside the U.S.A. add \$1.00 per year for postage.

Send subscription order and changes of address to Circulation, The Journal of College Radio, Box 592, Vails Gate, N.Y. 12584. On changes please include both old and new address plus address label from back of Journal if possible.

from the editor

Just when it seems we've sent out the last thank-you letter for last year's IBS National Convention, another one is upon us. These conventions mean a lot of different things to those of us who've been to more than a few of them.

Some of it is quite obvious. Nowhere else can you find a greater concentration of appropriate expertise and genuine interest in the problems and needs of student-staffed radio stations based at schools and colleges. The amount of information to be had for the asking is virtually limitless.

It's also one of the infrequent chances we get to be surrounded by others afflicted with the same infectious interest in radio, and to share ideas, problems, stories . . . whatever . . . with them.

There's no experience quite like it and if you are one of those who were not able to make it to this year's IBS National Convention, we can only hope you'll be able to be with us at least once while you're at school or college.

Delegates leave these conventions exhilarated from the experience, fired-up and ready to work on improving themselves and their stations. Industry people, members of the FCC staff, and other speakers usually leave with a much-changed (for the better) impression of who we are in college radio, and what we're doing.

If you're about to search through this publication for the convention program or other details about the weekend. . . don't. Because most of the details are finalized at the last minute, such information will be

found in separate materials to be included with each delegate's registration packet. The deadline for inclusion within the pages of JCR was just too early. The reason we call this the convention issue is simply that we distribute it at the convention as well as by mail.

On another topic, within the pages of this issue you'll find word of the FCC's elimination of the deadline for 10-watt stations deciding to file for a power increase. Originally, the Commission said that such applications had to be filed by January 1, 1980 or existing 10-watt stations would be locked-in at that power level, with no opportunity for a later power increase.

We had considered this to be one of the most unfair policies adopted under Docket No. 20735 and had discussed it repeatedly with members of the Commission staff, ever since the original policy had been announced. It's taken some 2½ years, but at last they seem to have finally agreed with us.

One loophole in the old deadline rule had allowed licensees of existing 10-watt stations to file for NEW stations of 100-watts or more and then, if granted, turn in their 10-watt license. In effect, this would have accomplished the same thing as a power increase application, but we were told informally that the Commission staff might not react favorably to such a new application when the attempt to avoid the 10-watt power increase deadline was apparent.

In any case, we're glad to see the reasons cited for the Commission's change in policy on this remarkably similar to those we presented in our

discussions and that the necessity for a test case to overturn this policy was also eliminated.

It is also apparent, as we have previously suggested, that the reaction of 10-watt stations to Docket No. 20735 has indeed taken the FCC by surprise. We knew they had underestimated what our stations meant to us and what we would go through to get a power increase to maintain protection. They thought the costs of a power increase would motivate most 10-watt stations to remain at 10-watts and simply shift frequency into the commercial FM band. In fact, that's not what happened.

The cost differential between switching channels while staying at 10-watts and losing protection from interference was not that much when compared with that of going for the power increase, along with the other benefits that option provided.

Sure, it hasn't been easy for stations to fund these power increases. But, somehow they've found a way. And, now that the filing deadline has been eliminated, many more who couldn't get the application together before January 1, 1980 will now be able to do it as well.

Ironically, the overall effect has been a strengthening of school and college radio as a whole. With more power comes more responsibilities. The process has made us take a closer look at ourselves, and what we're about. Once the logjam of applications is cleared and station construction completed, we'll emerge with stronger stations, reaching more people, and with a greater sense of our responsibilities and obligations to our audiences.

JT

IBS west coast convention a success

San Francisco was the site of the annual IBS West Coast Regional Convention this past Fall. Held on November 21 and 22 at a local hotel, the event was hosted by the University of San Francisco's KUSF and attended by people involved in college radio from as far as Idaho and Montana.

The goals of the Convention Coordinator and KUSF Music Director Denise Sullivan and Co-coordinator and KUSF Program Director Peter Standish were to give college radio people a better understanding of their possible future in the professional world and to provide a format allowing maximum interaction between the attending college staffs and radio professionals.

A wide variety of radio and music industry people participated in the weekend of seminars, question-and-answer sessions and panel discussions. These included promoter Bill Graham, rock journalists Ben Fong-Torres and Greil Marcus, pioneering DJ's Beverly Wilshire and Richard Gossett and KLOS PD Tommy Hedges.

The weekend got under way on Friday with words of welcome and introduction from IBS President Jeff Tellis followed by a Record Company Forum where representatives from CBS, Elektra/Asylum, 415 Records, IRS Records, Warner Bros. and Atlantic spoke about their industry and how college radio fits in with it.

Several of these label representatives plus College Media Journal and Side One Marketing hosted hospitality suites to meet the delegates, discuss

their product and exchange ideas. The KUSF suite was open for information and air checks critiques. Discount tickets for local nightspots inspired many delegates to explore the thriving San Francisco music scene.

Saturday was a full day of sessions — FCC Rules and Regulations, Creative Production, Promotions, Interviewing and more — scheduled around a buffet luncheon with keynote speaker Bill Graham and culminating in two entertainment showcases. One, a 415 Records party held at San Francisco's famed Mabuhay Gardens nightclub (the "Fab Mab") with music by the Units, Romeo Void and the Vktms. 415 President Howie Klein acted as Master of Ceremonies along with Chris Knab and extra excitement was provided by Jello Biafra, lead singer of the Dead Kennedys.

Returning to the hotel, delegates could hear Airstrip Records' artists the Hoovers and the Flaming Groovies.

Highlight of this busy day were the much discussed "Music Trends of the Eighties" panel discussion featuring intelligent input from the delegates and thought provoking opinions from the diverse panel of industry insiders, and the exciting live music.

Saturday evening, hospitality suites were again open and rock videos shown.

Sunday was a day for out-of-town visitors to enjoy San Francisco. KUSF organized informal tours and the convention program provided invaluable information on restaurants and sights to see.

Response to the organization and variety of the convention events was very positive from all involved. The comparatively small size of a regional convention provided for more intensive and personal interaction than is sometimes otherwise possible. San Francisco, long the sight of creativity and innovation in the world of music and radio, provided the perfect atmosphere. An interesting, educational and entertaining weekend was had by all.

Denise Sullivan

IBS

NOTE: A host station and site for the 1981 IBS West Coast Convention has not yet been selected, although several stations have expressed an interest. Pending a final decision, if your station would like to plan and host this year's event, drop a note outlining your proposal, as soon as possible, to the IBS offices at P.O. Box 592, Vails Gate, New York 12584.

fm proof of performance

by Charles A. Hecht

Congratulations! The FCC has finally granted your power increase and now you are a Class A FM station of 100 watts ERP or more. But there is a lot more to Class A other than the hardware additions of a power amplifier, modulation monitor, and EBS system.

Under Class A, the most significant operating change and area of greatest increased technical responsibility is the Proof of Performance. Since many educational broadcasters do not know what a "proof" is, let alone how to conduct one, let us begin with a definition: The proof is a series of tests and measurements designed to demonstrate to the FCC that the station is able to meet minimum technical standards. Aside from the legal requirements, a satisfactory proof assures that the broadcaster's facility is technically in good working order. It must be performed by at least a Second Class FCC license holder, dated and signed, and retained in the public file for two years. Proofs and other major engineering chores for stations operating with transmitter power output in excess of one kilowatt may only be performed by First Class license holders.

Proofs must be conducted each calendar year with successive sets of measurements no longer than 14 months apart. Present station license renewals also require that a proof be conducted sometime within the four months preceding the renewal application filing. To avoid duplication, many stations try to schedule their annual proof within the four month period preceding the anniversary of their renewal application filing deadline. If it's done at about that same date each year, no "extra" proof will be needed during the renewal year. A proof must also be performed when a new main transmitter is installed. Thus, most of you will have a proof due upon completion of your power increase construction. It is important to realize that conducting

the proof is serious business and one of the first documents an FCC inspector will request.

Let's get down to specifics. First of all, some basic test equipment is required. An audio sine wave generator with output attenuator and a harmonic distortion meter with an audio voltmeter are mandatory. Useful additions include an oscilloscope and a precision attenuator (gain set).

The proof itself consists of tests for noise, frequency response, spurious emissions, and distortion. A proof takes at least several hours and an assistant is useful. Until this point, no mention of mono or stereo has been introduced. First we'll review the simpler mono proof and then we'll cover the more complex stereo procedures.

It is always a good idea to pre-proof or spot check your station to locate potential problems. Check for distortion and response at the frequency extremes with 100% modulation. Measure noise at 400 Hz with 100% modulation. Don't forget to check the test equipment performance itself. If the combined residual hum, noise, and distortion is 0.25% or less, the equipment is satisfactory. Most equipment can easily meet this standard.

When setting up for a proof, the AGC and limiting functions of the audio processing equipment must be defeated. Most units have a "test" or proof switch provided for this purpose. If your unit is not so equipped, then it is necessary to patch it out of the circuit. All station equipment must be included in the measurements and adjusted for normal operation. The input signal should be fed through the most commonly used source. This is a recent change in procedure, as formerly only the use of the microphone input was permitted. The equipment should be connected as shown in Fig. 1. Make sure all test leads are shielded, are as short as possible, and make solid contact. Remember, do it right the first time. One poor connection can blow the whole proof.

Finally, remember when measuring frequency response to take the pre-emphasis curve into consideration.

Now we are ready to begin. The following tests are required:

Frequency Response - at 25%, 50%, and 100% modulation with modulating frequencies of 50, 100, 400, 1,000, 5,000, 10,000, 15,000 Hz.

Distortion - Same as above.

Noise - Below 100% modulation at 400 Hz.

Here are the FCC requirements:

Frequency Response - 100 - 7,500 Hz: 3db, 50 Hz: 4db, 7,500-15,000 Hz: 5db.

Distortion - 50-100 Hz: 3.5%, 100-7,500 Hz: 2.5%, 7,500-15,000 Hz: 3.0%.

Noise - 60 db.

After the tests are completed, the results must be tabulated, graphed, and explained in a written measurement statement. The statement should include an equipment list with manufacturer, model number, and serial number of each unit, personnel involved, including who was in charge, date, station call letters, statements on the accuracy of the test equipment, how the processing was defeated, and that the station was set up for normal operation. Additional requirements include details on how the measurements were made, an equipment connection diagram (See Fig. 1) and a statement that all data is true and accurate to the best knowledge of the supervisory engineer.

If you require additional information, Section 73.319 and 73.554 of the FCC Rules and Regulations and the **FM Proof of Performance Manual** published by Intertec Publishing Corp. of Overland Park, Kansas serve as good reference materials and were useful in the preparation of this article. If you still run into problems or have a specific question, call or write me c/o IBS.

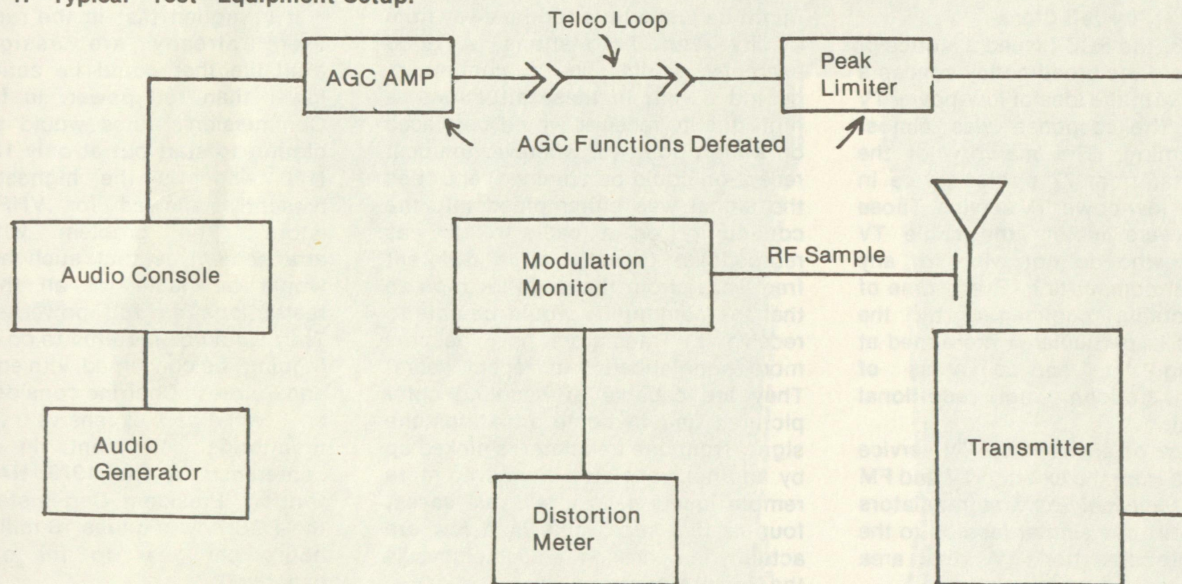
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FM proof...

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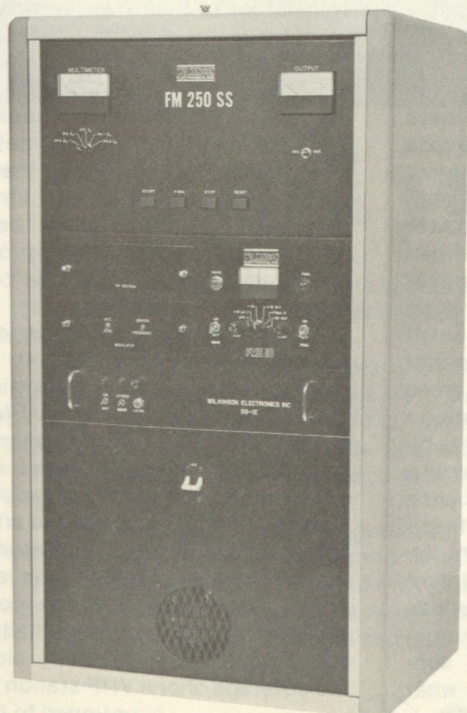
NEXT MONTH: The Stereo Proof and its specialized requirements, plus a proof trouble-shooting guide.

Figure 1. Typical Test Equipment Setup.



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across the spectrum: low-power TV

by Jeff Close

In 1978, the FCC issued a Notice of Inquiry into the broad policy concepts involved with the idea of low-power TV service. The response was almost overwhelming. The majority of the comments, from 77 parties, were in favor of a low-power TV service. Those against were mainly the cable TV interests who do not wish for any additional competition. Even some of the favorable comments, by the networks in particular, were aimed at increasing the service areas of existing stations, not additional competition.

The idea of a low-power TV service is derived from the existing TV and FM translator service. The first translators came about in a similar fashion to the first cable operations. A rural area

might be just a little too far away from a city with TV stations. A good example would be a community behind a hill. In these situations, a high quality receiver would be placed on a high point (or wherever the best reception could be obtained) and then the signal was either piped into the community on a cable or it was rebroadcast (usually on a different frequency) from that high location so that the community would be able to receive it. Translators have become more sophisticated in recent years. They are capable of handling color pictures and in some situations the signal from one translator is picked up by another translator in an even more remote location. In a few rare cases, four or five such links in a row are actually in operation in such places as the Rocky Mountains.

The Commission's action opens the door to the possibility of expanding the role of the translator to becoming more like a small broadcast station. Question has been raised as to whether or not such stations would be permitted to originate their own programming, and whether or not they ought to be allowed to import distant signals via a satellite.

As mentioned, translators are used in rural areas at this time. They have particular usage in Northern Canada and Alaska where population centers are small and far away from each other. Nevertheless, these low power stations may find new usage in urban areas in service to minorities and/or special interest groups. A good example of this is the Spanish International Network that has several low power UHF assignments in areas of Hispanic population concentration.

An examination of the comments by parties such as NBC and CBS shows a skepticism concerning the audience appeal of the local programming that a low-budget, LPTV station might be able to produce. A contrary point of view was expressed by NTIA, whose studies showed that low budget programming was presently successful in situations similar to what low-power TV would be.

It is argued that in the rural areas there already are assignments available that could be activated at lower than full power. In fact, the Commission's rules would permit a station to start out at only 100 watts (100 watts is the highest power presently allowed for VHF translators). The problem with this arrangement is that such a station would be liable for all the same restrictions as full power stations. They would be required to do complex logging, be concerned with equal time and Fairness Doctrine considerations, as well as expensive technical monitoring equipment. In a press conference at the 1979 NAB Convention, President Carter stated that the FCC now requires 18 million man hours per year to fill out FCC paperwork.

Some of the policy questions around low-power TV are the issues of cross-ownership, multiple ownership, and rules governing origination of program material. In the area of cross-ownership, it may be desirable to restrict cable companies from owning translators in their own service areas in order to foster competition and to minimize the prospect of one being disadvantaged relative to the other services. Broadcasters would be similarly restricted and the networks would be prohibited altogether. The NAB has filed a protest to this proposed licensing policy because applications, using the proposed rules, are being accepted before the rules have been finalized.

In the area of multiple ownership, the Commission's present rules restrict a given party to owning no more than seven TV, seven FM, and seven AM stations. At press time, the Commission had just issued a temporary limit of 15 to a single applicant. Commissioner Lee noted the arbitrary nature of this number by referring to it as the number of digits on a one-armed man. Fifteen low-powered stations, no matter how well situated, could never come remotely close to the coverage of one VHF station in one

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college radio personnel problems: are there any answers?

by David Sabaini
Dir. of Radio and
Instructor of Telemedia
Radford University

After nearly a decade in college radio as both a student and faculty director, I've found one problem that plagues nearly every station, FM or carrier current, state-owned or student-operated: personnel.

The very nature of college radio guarantees that even the best staff members will leave after four years of service or less. Often, stations depend on seniors for the majority of difficult tasks: remotes, play-by-play, major productions. The suggestion here is that you may be "cutting your own throat" under the guise of seniority.

Many stations, even those that are "student-owned," have made a partial commitment toward consistency by hiring full-time faculty advisors (or managers). However, relatively few stations have shown the same sort of farsightedness with respect to student personnel training. Although no one person can have all the answers, and circumstances vary from station to station, a few suggestions are offered here that your station may find useful.

All of these points have appeared in the **Journal of College Radio** at one time or another. They are consolidated and updated here for your reference.

Recruitment

This was the subject of the "From the Editor" column in this journal in the September, 1980 issue. A good recruitment program will solve the majority of your station's personnel problems in the long run. Some methods to consider are: freshman orientation, special mailings, open house, and special remotes. In general, anything you can do to make your station more visible will aid in recruitment. It's also a good idea to make friends with a writer or two on your campus newspaper.

An innovative idea that worked for the carrier-current station at Illinois State University a few years back

involved the station making tapes of "programs" that were played before each campus movie. These tapes were simple record programs that had a few pitches for new personnel. The tapes were re-done weekly for one semester, and supplied the station with many new members.

Training Programs

Once you get new people in the door, your real work begins. The new people must be adequately trained, and more importantly, kept interested in the meantime. The most effective training programs are ongoing efforts as opposed to once-per-year sessions.

At Radford, we have one student director (out of six) whose primary duties are training newcomers and maintaining on-air quality. We have had increasing success in our sessions that are conducted each quarter (semester). In the first two sessions (lasting nine weeks each: one night per week, three hours per night) we've had 11 and 18 newcomers respectively. For comparison purposes, Radford University has an enrollment of about 5,800, and our department has about 80 majors. We do not require that students are Communications majors — this would be too limiting. We'd also have to turn away some individuals who are among the best on our staff. With even a 50% retention/completion rate in our training program, our staff continues to increase and improve.

The training program itself begins with an orientation session during which station management is introduced and station goals and standards are presented. This helps newcomers understand what will be expected of them, and also helps them begin to place themselves somewhere in your organizational structure. Also in this initial meeting, the entire training program is outlined, as are the opportunities available to them. The idea is to get them excited about it — and to **make them want to come back.**

Once they come back, the formal training begins. Some trainees may have some radio background — others may have none. Our policy is that everyone who wants to be on-the-air must pass an FCC-type test. If someone feels he/she is able to pass the test the second week — he/she takes it. If he/she passes, we make room; if he/she fails, we encourage him/her to stick with our program and take the test again at the end with the rest of the trainees.

Tact is essential. Be supportive at all times — try to remember what it was like when you blew the monitors with the feedback from TAPE DECK 1.

As for the training program itself, we start from ground zero: "This is a microphone, this is a turntable." By the end of the nine weeks, they are editing, dubbing and cueing like pros. They are now ready for on-air work.

Once on-the-air, staff members can take a repeatable one hour credit course for their work at the station. The final grade is determined by reliability, ambition, and quality of work.

More experienced students are encouraged to compete for one of our six work/study positions (Operations Manager, Studio Technical Supervisor, Shift Supervisor, News Director, Music Director, and Traffic and Continuity Director).

Getting Involved

We discovered early that trainees can become bored and/or discouraged after a while. We solved this problem and helped our own cause at the same time.

We allow interested trainees to get almost immediately involved at the station in the role of **Associate Producer**. In this position, trainees can learn their choice of remote recording techniques or special **taped** program procedures **before** they complete the training program. This can, in turn, help the station. You have more people able to perform special

(Continued to page 12)

across the spectrum...

(Continued from page 6)

of the top ten markets. It would appear that the number 15 is really intended to cut down on the number of mutually exclusive applications that are being filed. Sears, for example, wants to have over 100 stations; if they are limited to just 15 they would likely withdraw applications that were headed for mutually exclusive situations.

The Commission has proposed a new method for dealing with mutually exclusive applications. The new system would give one point for each of the following: first filed, minority ownership, or noncommercial service. In case of a tie, a lottery would decide the winner. Although this proposal is much simpler than present methods, the overwhelming number of applications appears, nonetheless, to worry the Commission on the mutually exclusive issue.

On the issue of program origination, some commenters in this proceeding pointed out that a translator might be tempted to repeat the program material of another station, while substituting their own commercials. This seems inherently unfair, and the Commission is proposing rules that clearly prevent this. On the other hand, when a station does originate its own programming (local news and sports, etc.), they would then run their own commercials. Since low-power TV stations would need their own commercials to be viable, this would encourage local origination. The proposed rules would allow the licensee to originate as much or as little as desired.

One of the more interesting proposals for this new service is that they would be allowed to operate as a subscription service. High-powered subscription UHF is growing very rapidly. Also, a microwave subscription TV service called Multipoint Distribution Service (MDS), is already a viable low power operation and it requires more expensive equipment. On top of this, non-commercial subscription operation would be allowed. This raises questions and

perhaps possible solutions to the funding problems of PBS.

New assignments will have to be found without causing any interference to existing stations within the present criteria for technical interference set by the Commission. A primary question in using an unassigned channel is the possibility that interference might be caused to another nearby station on the same channel (co-channel interference).

There are several methods for avoiding co-channel interference. One is to restrict the power output (ERP) and antenna height (HAAT) so that the signal to interference ratio (S/I) remains 45 dB or better inside the Grade B contour of the full power station operating on an assigned channel. At this S/I ratio, the two co-channel stations would be operating within the Commission's rules. Although this method is easy to calculate, the service area of such a station might be too small to be viable.

To increase the service area of an LPTV station, a second method, known as frequency offset, can be employed. When the center frequencies of the two co-channel stations are offset by 10 kHz or 20 kHz, the interference caused by the new station is reduced 17 dB, and this would make the new required S/I ratio — 28 dB. Other methods include the use of directionalized antennas and consideration of terrain effects. The Commission has yet to consider using directional antennas in the Commercial FM service, but it is hoped that this will change in the future.

The present proposals would allow an applicant to choose an assignment that could be either on or off the Table of Assignments. Although this would allow the maximum flexibility to the applicant, there could be trouble in urban areas. In Denver, for example, there is presently a low-power Spanish translator on Channel 31. Channel 31 is on the Table of Assignments and several parties, including the Spanish interests, have applied for a full power station on this channel. However,

many Hispanics have already bought equipment that is tuned to Channel 31 and if the Spanish low power operation is moved to another channel, their investment would be lost. It would appear that the Spanish interests have an unfair advantage going into a comparative hearing. Thus, it might be wise for the Commission to consider putting these low-power stations in the least preclusive position in the urban areas. Hopefully the Commission has learned from some of the allocations errors of the Noncommercial FM band.

However, overall, the Commission's proposals are innovative. They are promoting a new TV service with a minimum of regulation and a maximum of flexibility for the applicant.

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how can college radio be more of an "alternative?"

by Michael C. Keith
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By its very nature, non-commercial college radio is already an "alternative" to the thousands of commercial stations that jam the radio dial. But does this fact alone make college radio really an "alternative" form of broadcasting? Many listeners would probably contend that, if it isn't, it is certainly a solid step in the right direction, and this writer would agree. Being free of the constraints that face the commercial broadcaster allows for a greater range of experimentation. However, many college stations tend merely to copy or duplicate what their commercial counterparts are doing, rather than to explore the realm of programming possibilities, and yes — alternatives.

In their article "College Radio Priorities," that appeared in the March/April issue of *JCR*, Ken Siegmann and Steve Cohen listed creativity and innovation as college radio's number one priority: "College radio should create, not imitate. This is the big one. It's really pointless for college stations to imitate commercial formats," they wrote. However, many college radio program guides reveal that a variety of music formats, which are often abundantly available across the dial, are simply being duplicated in a "block" or "magazine" fashion on the "non-commercial" end of the FM

band. The only thing that is "alternative," i.e., different, in such cases is the way in which the college station becomes a reflector of every format around — duplicating the alleged "duplicators." Applying the term "alternative" to such stations is somewhat of a contradiction. Sure, one could argue that a station which offers the public a rainbow variety of musical styles, without commercial interruptions, is an "alternative," but it would be a misconception to do so.

Programming any station is tricky business in this "mega-media" age, and attempting to provide "alternative" programming is complex indeed. According to the latest statistics, there exist more than one-hundred different radio formats — including sub-categories (Country Gold, Progressive Country, Blue Grass, etc., would all be subformats of the generic "Country" format). So coming-up with alternative programming is no small task, especially if you are a college station in a large metropolitan area with dozens of other radio stations.

What do you do? First, assess the other stations on the band. Listen closely. What are they doing, and what aren't they doing. Next, conduct a survey (as best you can, considering budgetary and staff limitations) to determine what people would like to hear that perhaps is not being offered elsewhere in your market. You've heard the saying: "Determine the need, fill the need, and then provide the service." It works in radio. Airing what is not offered elsewhere provides the radio audience with a true "alternative." Invariably, the need exists. If your survey indicates that only a small percentage of those polled are not being provided the kind of programming they would like, then your college station should attempt to fill the void. This is college radio at its humanistic best, and what is college

radio if not a medium for the people?

The non-urban college station, in a one or two station market, often finds it a less complex and difficult chore to ascertain the needs and preferences of those in its signal area. With the field reduced to one, or maybe a couple of broadcast outlets, the area of need becomes less ambiguous and more clearly defined. Ironically, a college station in a rural area, because of less programming fragmentation, often has a larger following than does the college station in the big city. Of course, this too depends on what the station is doing. Many non-urban college stations employ the "mirror-of-all-formats" format, playing a little bit of everything, and miss a golden opportunity to build a listenership. The college station that is licensed to serve a small community would benefit both itself and those in its service area by focusing its programming effort on areas of pre-determined need. Again, the station should make a genuine effort to find out what people want to hear.

College programmers sometimes make the mistake of thinking that "alternative" means "bizarre" or "unorthodox." However, the dictionary defines the term as meaning "a choice between two things," nothing more. College radio's objective is to provide the public with a choice, and it does a pretty good job, too. Yet some college broadcasters spend a bit too much time trying to sound different and not enough time determining whether or not such programming is in demand. The trick is to be a **viable** "alternative" — an option that sounds attractive. Remember, it's radio's business to make people want to listen.

College radio, as you well know, is now in a transitional period. Many stations are moving from Class D to Class A status, and all must adhere to

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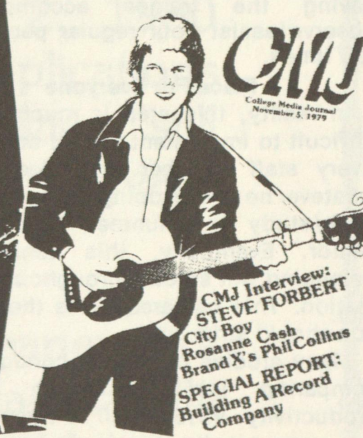
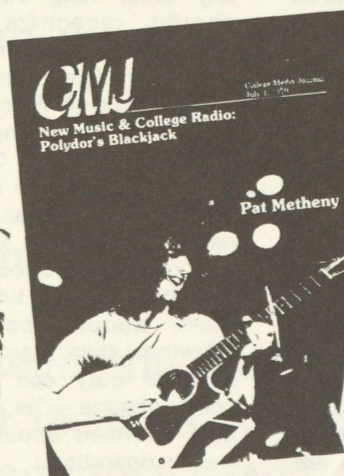
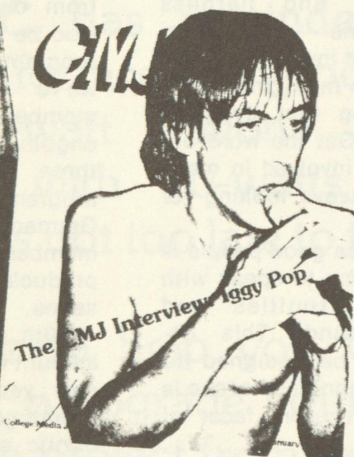
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college radio personnel...

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tasks, while trainees are getting some "immediate" job satisfaction. Of course, some amount of training is necessary for these special positions. You might try something as simple as having the trainee accompany/observe/assist your regular people a few times.

A Place For Everyone

In reality, this step is much more difficult to implement than it sounds. Every staff member must feel that whatever he/she is doing is important: work/study or volunteer, trainee or senior. Eventually, this sense of belonging will spread throughout your station. This camaraderie is the goal you should strive for.

Many studies have been conducted comparing job satisfaction with productivity. Virtually all of them had the same results: happy workers are productive workers.

Don't limit newcomers to training sessions: they can be much more

useful. For example, one may be able to type logs or playlists, draw posters, help with traffic, organize a storage area, repair album covers, take surveys, read news, write copy, or take on any other long awaited task. You should recognize and harness newcomers ambitions — ask them what they'd like to get involved in.

You stand to lose many interested people by assuming that everyone wants to be a D.J. Get the word out that your station is involved in many things — and is always looking for help.

Another way to lose good people is by not taking the time to speak with them about opportunities and showing them around. This occasional duty can be assigned to nearly anyone — as long as he/she is well informed about every facet of station operation.

There are two other sources of personnel that many stations have come to utilize: faculty and listeners.

Radford University's station, WVRU, has four producers that came to the station as listeners. They produce everything from public affairs to big band programs.

Faculty members, including those from outside your department, can also be a source of excellent, unique programming. At one point or another, we've had a number of faculty members involved in a variety of ongoing programs. Currently, we have three involved: one doing a jazz program, a German professor doing a German music program, and several members of the Music Department producing a Music Appreciation series.

With a little planning and a good amount of work, the beginning of each new year won't mean a period of seemingly endless airshifts and frantic searching. Instead, you'll be able to give your listeners and your staff the consistency that makes for good radio.

how can college radio...

(Continued from page 10)

the FCC rule concerning the minimum hours of operation. College radio will be reaching more people than ever before. With the upgrading of status comes increased responsibilities. Remaining the "alternative" radio medium is going to require much effort and work in a decade when the number of stations is likely to increase significantly.

How can your station become more of an "alternative?" Ask yourself the following questions:

1. *Does my station really provide the public with an option?*
2. *What is my station doing that the other stations are not?*
3. *Is my station's programming really filling a need?*
4. *Does my station do the best it can to provide the public with alternative programming?*

If you can answer these questions in the affirmative, then you have rightly earned the coveted appellation — "alternative." If not, then maybe it's time for a re-evaluation of your station's programming objectives.

Remember, college radio should not be content to merely duplicate existing formats, but, rather, it should strive for original and innovative programming designed to satisfy the desires of an all-too-often neglected radio audience.

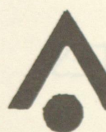
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The FCC has rescinded its January 2, 1980 deadline for accepting power increase applications from 10-watt stations. So, if your station still operates with 10-watts and wants to increase power, it's not too late to try.

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FCC eliminates deadline: allows 10-watt stations to file for power increases

The FCC has announced elimination of the previously imposed deadline for existing 10-watt stations who desire to apply for a power increase to 100 watts or more.

Under the provisions adopted under Docket No. 20735, such stations would have had to file their applications for a power increase no later than January 1, 1980 in order to have them accepted by the Commission. According to the FCC, out of approximately 600 10-watt stations in the country, some 250 did file power increase applications by that deadline, and another 30 or so have filed since then, apparently with a request for waiver of the deadline in order to have their applications accepted.

Many stations, however, complained that local financial problems and other obstacles had prevented them from filing before the originally imposed deadline. IBS argued that it was clearly unfair for an existing licensee to be prohibited from applying for improved facilities when a new applicant was permitted to make applications for those exact same facilities. IBS also felt that precluding 10-watt stations from present or future expansion served no useful purpose as long as new applicants were given the opportunity to make application

for similar facilities.

In lifting the deadline, the Commission made the action retroactive to January 2, 1980, making Class D (10-watt) power increase applications filed since then acceptable. However, the Commission said they would not accept such applications filed after January 2, 1980 which are mutually exclusive with any Class D power increase applications filed on or before January 2, 1980. This gives a more protected status to those stations who filed their power increase applications before the original deadline, even though the FCC may not have as yet granted their applications.

The elimination of the power increase filing deadline in no way changes the deadline for those stations deciding to remain at 10-watts. These stations have until their next license renewal filing to file an application specifying one of the 4 alternatives given them which must be exhausted in this order:

- 1) Change frequency to one in the commercial FM band (as a non-commercial station)
- 2) If option #1 is not available; change frequency to the newly-created 87.9 MHz (available only in certain areas)
- 3) If options #1 and #2 are not

available; change frequency to a less preclusionary one in the noncommercial FM band

- 4) If options #1, #2, and #3 are not available; remain at your present frequency.

Appropriate applications (FCC form 340) must be filed no later than with your station's next license renewal for those stations remaining at 10-watts. Such stations will have "secondary" licenses with no protection against interference from other stations, and may be forced to make subsequent frequency changes to accommodate new stations or power increases or frequency changes for existing stations.

Upcoming renewal application filing dates are:

April 1, 1981 — Delaware, Pennsylvania

June 1, 1981 — Maryland, D.C., Virginia, West Virginia

August 1, 1981 — North Carolina, South Carolina

October 1, 1981 — Florida, Puerto Rico, Virgin Islands

December 1, 1981 — Alabama, Georgia

The full text of the FCC action eliminating the power increase deadline will be found adjacent.

(Continued to page 15)

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FCC eliminates deadline . . .

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BC
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28726

In the matter of the Deadline Established)
In Docket 20735 for Class D Noncommercial)
Educational FM Stations to File Power) Docket No. 20735
Increase Applications in the Reserved Band)

ORDER

Adopted: January 29, 1981

Released: February 3, 1981

By the Commission: Commissioners Ferris, Chairman, and Brown not participating.

1. In the Commission's Second Report and Order in Docket No. 20735, 43 FR 39704, 69 FCC 2d 240 (1978), reconsid., 70 FCC 2d 972 (1979), rules were adopted for the purpose of furthering the more efficient and effective use of the 20 FM channels reserved for noncommercial educational broadcasting. These rules required, in part, all Class D 10-watt noncommercial educational FM radio stations filing license renewal applications on February 1, 1980 and thereafter to either: (1) file with that application a construction permit application specifying a change in operation to a channel in the commercial band, thus permitting continual 10-watt operation or, (2) file a construction permit application by January 1, 1980 increasing their power to at least Class A FM facilities (100 watt minimum) in the reserved band. ¹ The January 1, 1980 deadline for filing applications to increase facilities was adopted to provide a means for these licensees to avoid changing channels, and as a precaution against what could possibly have been disruption, through the random filing of such applications, to the orderly effectuation of the new rules. Of the approximately six hundred Class D 10-watt stations, some 250 have filed power increase applications prior to the deadline, and to date, about 30 have filed subsequent to it. Additionally, some licensees have sought a rule waiver for permission to file late.

2. The Commission now believes that this filing deadline should be eliminated. This conclusion is based upon: (1) the unexpected large number of power increase applications already filed; ² (2) the failure, due to their organizational nature, of many licensees to notify timely affected stations; (3) the organizational nature and related funding situations of many Class D licensees; and (4) the inability of many more licensees to increase power due to technical interference. Further, we note that under our existing rules, a Class D licensee may file a new Class A station application in its community of license, and upon grant of that application, turn in its 10-watt license. Under all of these circumstances, we believe continued imposition of the deadline is unwarranted.

3. Accordingly, and since lifting the deadline would not result in the previously anticipated disruption, IT IS ORDERED, That, the previous deadline of January 1, 1980 for Class D FM stations to file power increase applications in the reserved band is hereby eliminated and such applications will be accepted whenever filed. However, in order to afford equity to those licensees who in good faith filed their application before the January 1, 1980 deadline, Class D power increase applications which are filed after January 2, 1980 and are mutually exclusive with Class D power increase applications filed on or before January 2, 1980, will not be accepted for filing.

FEDERAL COMMUNICATIONS COMMISSION
William J. Tricarico
Secretary

¹ Other very limited options were offered but they affect only a small number of Class D licensees and need not be discussed here.

² It was believed that the costs of increasing power would motivate most licensees to simply switch channels to the commercial band and continue operating with 10 watts. Only about 30 licensees have chosen this route.

promotion at the college station

Editor's Note:

Station promotion is among the often most neglected areas at school and college radio stations. Perhaps it's because the term "promotion" is often connected in peoples' minds with a negative image of some phony "hype"... and in many cases it seems to be. On the other hand, even "alternative" stations need some kind of promotion to make people aware of what they have to offer. You can't entertain, inform, or educate those who don't even know you're there. School and college stations suffer from little or no visibility because, in many cases, they have simply made little or no effort to promote themselves. Promotion can be done in a tasteful, low-key way, or in a flashy, spectacular way, or anywhere between these extremes. In the following brief article, Alan Albarran expresses his personal interest and belief in the importance of promotion, and describes a number of ideas that may be of direct interest to you and your station. Even if you decide not to apply any or all exactly as described, they may stimulate your thinking towards related ideas that will work for you.

JT

**by Alan B. Albarran
General Manager KSHU-FM
Sam Houston
State University**

Promotion is an important word to radio. Many college stations use the term, but few really practice it fully. What exactly is "promotion" and how do we effectively utilize it to promote campus-based stations? Furthermore, how can a station promote itself with little or no budget?

To begin with, promotion is an art, or rather the art of audience building. Regardless of your station's wattage or format, you **can** build a sizable audience. It is important to note that the audience stays with stations that are consistent with their programming. In other words, the image of the station must first be established with good, tight programming that reflects the taste of your target audience. Only when you have a strong product to build on can you concentrate on

exposing that product to your audience.

All stations, whether commercial, noncommercial, on-air or carrier-current, promote themselves in three general ways: (1) on-air, (2) publicity and (3) advertising. Let's examine each of these more closely and see if your station is utilizing these methods.

On-air promotion is the easiest and cheapest way to promote. Literally everything you do on the air can be used to promote your station. Use produced promos for every type of program you carry. One-liner program promos for your announcers to use not only create consistent programming but give your people things to say. They are easy to write but must be updated regularly. Some stations develop special programming segments like weekend specials, midnight feature albums, or even a playlist countdown of top requested songs. Every station should promote on-air. Be sure to include the call letters and/or logo with each one you try.

There is one major problem with on-air promotion. When you promote this way, you assume that people already know you exist. If they don't know your station is out there, you must use publicity or advertising to bring them in. For our purposes, publicity could be called any free "selling" exposure for your station, usually provided by another form of media. For example, is there a sign of some sort on your station's tower and building to identify yourself? How often does your station send out press releases to local newspapers? If you have remote capability, do you have a banner with your call letters on it? Could you develop a trade-out with your school newspaper for some free ad space? Do your campus bulletin boards have copies of your schedule on them? Do you pass out schedules to new students at orientation and to other students at general registration? Are the local buildings on campus equipped with radios tuned to your station? These are just a few ideas that cost only pennies, if that!

Finally, there is advertising, which can be considered paid promotion. If you have the budget, bumper stickers

or window decals are a great way to go. Shop around for a good price and come up with a sticker that is unique and stands out among the others. Pocket calendars, key chains, pencils, pens, and even throw away razor blades can be purchased in bulk orders with your station's information on them. If money permits, you could buy some newspaper ads or perhaps a billboard or two. If you are affiliated with a television station, work with them to produce a spot they could use as a psa for them, and a promo for your station!

As for some other ideas, contests are always great for promotion. You will be surprised how many local merchants will donate a prize or two for giveaways on-air. (Noncommercial FM's should keep FCC restrictions in mind). When working on contest ideas, strive for the unusual and stay away from what the commercial stations are doing. The telephone is a great tool with contests because your listeners hear other listeners participate. Naturally, a delay system will be needed to avoid any obscenities. Holidays are great for contests also.

Find a wholesaler and sell t-shirts to your staff. You may want to charge a little extra to have some for on-air giveaways. Silkscreen kits are available to do the whole job yourself. Work with your campus activities groups and help sponsor a dance, or better yet a concert. If your community has any type of parade, why not enter a float? The entry fees are usually reasonable. Check with your local officials about helping with some type of service project (i.e. blood drive, litter clean-up, heart fund, etc.) for your area. This is not only good promotion but good public relations as well.

The key to promotion is doing something and not just thinking about it. Everyone on your staff should be included, because every staff member is the best promotion vehicle your station has. Sometimes the smallest idea brings large results. Hopefully the suggestions here can be done with little or no strain on your budget. Building an audience is a year-round fun job that never ends. Good luck on getting started with your promotions department.

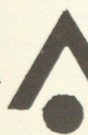
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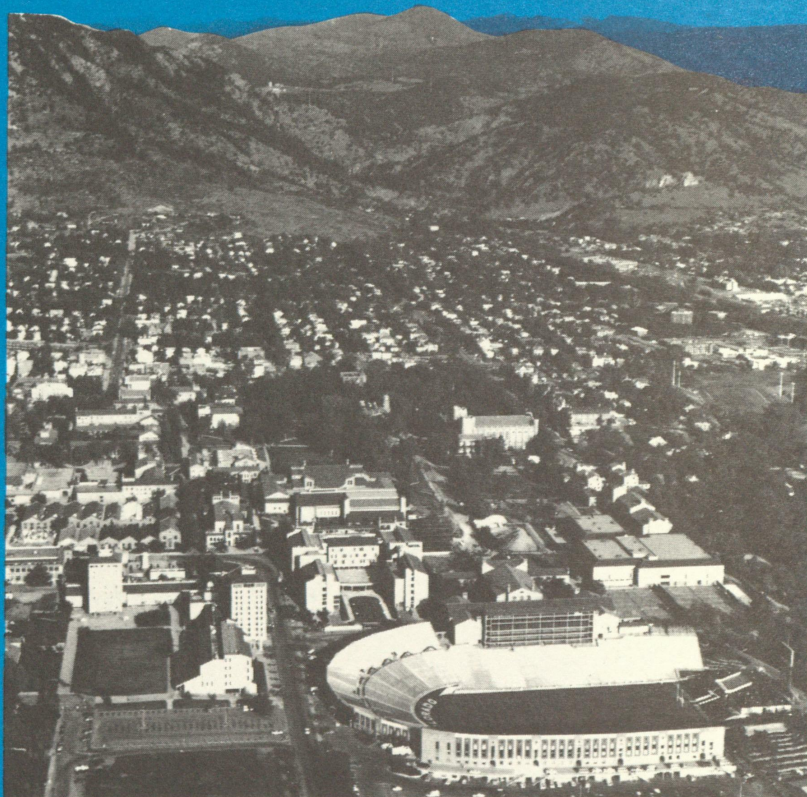
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